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On page 201 it is said that at Tarentum obverse and reverse of the coin have different types, but the illustration (Pl. V. 2) to which reference is made has the same type. For Cyzicus we miss a reference to Hasluck's book on Cyzicus. So, for Alexander Coinage, we miss allusion to the brilliant and thorough monograph of one of our best American classical numismatists, Dr. Newell's *The Dated Alexander Coinage of Sidon and Ake* (see *THE CLASSICAL WEEKLY* 10.67-68), though Professor Gardner does know Dr. Newell's articles in the *Numismatic Chronicle*. Let us hope that as good a history of later coinage will soon be available.

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DAVID M. ROBINSON.

The Dismissal of the Grecian Envoys. By Jan Kochanowski. Translated from the Polish by George Rapall Noyes and Done into English Verse by Ruth Earl Merrill. Berkeley: University of California Press (1918). Pp. 26.

From page 3 of this booklet we learn that Kochanowski was "at once the first great poet of Poland and the greatest of all the poets of his country during its existence as an independent nation". He lived 1530-1584. The translator makes these statements concerning him.

Kochanowski's poems are the fairest flower of the Renaissance in Poland. They are all inspired by classical models, but at the same time they reflect his own personality and his political views. Thus *The Dismissal of the Grecian Envoys* is a drama of the learned sort such as had arisen in Italy and France under the influence of Seneca and of the Greek tragedians. In English its closest parallel is the *Gorboduc* (1561) of Sackville and Norton. From this, and from most other similar dramas, it differs by being in closer touch with Greek tragedy; in several passages it contains echoes of Euripides. In Polish literature it is an isolated work, a first and a wonderfully successful attempt at classical drama in the native tongue, which unfortunately passed unnoticed and unimitated by succeeding poets. Into his tragedy Kochanowski introduces allusions to contemporary Polish life. In describing the disorderly Trojan council he is inspired by memories of the tumultuous Polish diet, and through the mouth of Ulysses he rebukes the sloth and luxury of his own countrymen. The Captain near the close of the play utters a warning to the Poles against vain discussion while war is in progress, and finally the words of Antenor that conclude the drama are an appeal for war against Moscow.

The envoys referred to in the play are the envoys who came to Troy to seek Helen: see *Iliad* 3.205-223, 11.138-142; *Livy* 1.1.1. An account of the embassy formed part of the *Cypria*, one of the *Cyclic Epic poems* (see D. B. Monro's edition of the *Odyssey*, Books XIII-XXIV, pp. 348, 350).

I found the play interesting. The translation, though in places crude, and seldom giving evidence of much poetic power is, on the whole, easy to read.

C. K.

THE HORACE CLUB OF PHILADELPHIA

A short time ago, through the courtesy of Dr. William H. Klapp, of the Episcopal Academy, Philadelphia, I received a copy of a twenty-four page pamphlet entitled *The Horace Club of Philadelphia: Fortieth Anniversary, 1877-1917*. Pages 5-23 contain *A History of the Horace Club*, by Mr. Walter George Smith, founder of the Club. The first members of the Club were Mr. Smith, Mr. Asa I. Fish, first Dean of the Club, Mr. Henry Galbraith Ward, University of Pennsylvania, 1870, Mr. Alfred Theophilus Stork, University of Pennsylvania, 1873, and Mr. J. Albert Hodge, Harvard, 1875. These first members of the Club were all lawyers or students of law. In all its forty years the Club has had but three more members, Dr. William H. Klapp, Harvard, 1871, Charles Horton Stork, Haverford, 1902, and George S. Martin, University of Pennsylvania, 1870. The Club has held at least one session each year, and during most years has held many meetings and has covered a very considerable amount of classical reading. Until May 4, 1879, Mr. Fish was Dean of the Club. Since that time, Dr. Klapp has been Dean.

Two quotations will be of interest:

The method of study was modelled on that so successfully carried out by the Shakespeare Club. Each member was assigned a lesson by the Dean and came prepared to read it and comment upon it. Thereafter the other members submitted their observations and the judgment of the entire body was obtained. The Club read all four books of the *Odes of Horace* with the exception of some of the last *Odes of the Fourth Book* and *Carmen Seculare*, during the years 1877-78 and 1878-79. . . .

Tacitus, Sallust, Aulus Gellius, Cicero, Suetonius, Catullus, Vergil, Persius, Lucretius, Plautus, Ovid, Terence, Tibullus, Propertius, Juvenal, Lucan, Boethius, Apuleius, Pliny the Younger, Martial, Petronius, and "good old Mantuan", embrace for the most part the authors who have been read, either in whole or in part. C. K.

A CORRECTION

May I call your attention to a slight inaccuracy of statement which occurred in Dr. Gray's very kind review of my *Gaius Verres. An Historical Study*, in *THE CLASSICAL WEEKLY* 12.6.

It was not with Göhling that I agreed in regard to the question of Cicero's appreciation of art, but rather with the critics who have treated the subject since Göhling's time. Göhling was an extremist who concluded that Cicero's knowledge of art was not only slight, but of the most elementary character, and whose other conclusions are unduly colored by this preconceived theory. The great orator undoubtedly possessed a considerable knowledge of art and a certain capacity to appreciate it, though he was not a connoisseur, and made no pretensions to be one. It seems beyond question that in this field he was surpassed by Verres.

WABASH COLLEGE.

FRANK H. COWLES.